

O Qui Coeli Terraequ Serenitas 497628

O Qui Coeli Terraequ Serenitas Tonal Space in the Music of Antonio Vivaldi Venetian Music in the Age of Vivaldi School of Music Programs School of Music, Theatre & Dance (University of Michigan) Publications The Art of the Song Recital The Gramophone Classical Catalogue Gramophone The Sacred Vocal Music of Antonio Vivaldi Programm des K.K. Obergymnasiums der Benediktiner zu Seitenstetten Programm des k. k. Gymnasiums zu Seitenstetten Fanfare Classical Vocal Music in Print Music in Print Master Title Index, 1995 Music in Print Master Composer Index, 1988 Studi vivaldiani Denis Chevallier Antonio Vivaldi Antonio Vivaldi Bella Brover-Lubovsky Michael Talbot University of Michigan. School of Music University of Michigan. School of Music, Theatre & Dance Shirlee Emmons Compton Mackenzie Michael Talbot emusicquest emusicquest

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cette pi ce partant du texte d'un motet de vivaldi  crite en regard de ce motet veut livrer une autre lecture diff rente et compl mentaire faite des autres id es impressions et  motions que peut sugg rer un texte

the book combines theory and practice discussing the theoretical aspects and practical realization of the arrangement of tonal space in terms of their contemporary reception brover lubovsky's approach is therefore directed toward a study of the musical repertory mapped onto the canvas of contemporary musical thought including theory pedagogy reception and aesthetics tonal space in the music of antonio vivaldi is a substantial contribution to a better understanding of vivaldi's individual style while illuminating wider processes of stylistic development and of the diffusion of artistic ideas in the eighteenth century book jacket

this book contains sixteen essays on venetian music in its last great period stretching from the second half of the 17th century to the fall of the republic in 1797 two essays deal with musical institutions academies and conservatories nine with the life and works of antonio vivaldi and five with contemporaries of vivaldi active in venice albinoni marcello vinaccesi a substantial supplementary chapter updates and where necessary revises the facts and arguments of the original essays which collectively date from the years 1973 1995 all the essays are written in english but many originally appeared in italian journals and conference proceedings that are hard for english speaking readers to obtain the volume is carefully indexed enabling the reader easily to make connections between the essays

includes miscellaneous newsletters music at michigan michigan muse bulletins catalogs programs brochures articles calendars histories and posters

since its original publication the emmons sonntag text has continually stood out as the definitive work

on the song recital the book presents imaginative advice and practical techniques for producing successful recitals and kindling audience excitement every aspect of the recital is covered from building programs and the use of acting skills to the relationship between the singer and the accompanist singers of all levels and backgrounds will benefit from the authors vast experience in the performance of song recitals as a singer accompanist team the comprehensive repertoire lists now organized by voice and instrumentation as well as by composer appeal to both students and professional musicians readers will agree that the authors have met their goal of providing extensive thoroughgoing and definitive insights into the attributes that can render the song recital at once a great art and a magnificent entertainment

questo libro è il primo ad esplorare in profondità del corpo di musiche sacre vivaldiane considerandolo sotto svariati profili include informazioni biografiche storiche contestuali bibliografiche e liturgiche descrizioni analitiche e critiche delle opere in genere e in particolare riflessi sulla loro posizione storica e su vari aspetti della prassi esecutiva l indebitamento di vivaldi verso altri compositori che viene sottolineato da un esame dettagliato delle opere nella sua raccolta personale emerge chiaramente come anche la sua originalità e il successo con cui ha assimilato nella sua musica sacra diversi tratti progressisti sviluppati nella sua opera profana

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